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EDUCATION:

Ph.D., Graduate School and University Center, City
University of New York, Twentieth-and Nineteenth-Century
European and American Art, February 1995

B.A., Hunter College, City University of New York,
Major: Art History, Minor: English, Summa cum laude,
Graduated First-in-class, February 1980

PUBLICATIONS:

SINGLE AUTHOR BOOKS/CATALOGUES:

Unpublished: The Lens of Culture: Art, Money, Politics,
Activism, the Internet, and Everyday Life, manuscript being
updated to account for recent events and inclusion of recent
articles.

The Power of Display: A History of Exhibition Installations at
the Museum of Modern Art, The MIT Press, Cloth: December
1998/January 1999 and Paperback: 2001. Conceived book design in
collaboration with MIT designer, Ori Kometani, photographed some
of the images.

Believing Is Seeing: Creating the Culture of Art, a critical
history of art and modern culture, Penguin USA, 1995. Designed
book layout, which is integrated with text, drew some of the
illustrations and took some of the photographs. (Twelve printing
as of Fall 2001.) Korean translation/version of Believing Is
Seeing: Creating the Culture of Art, Korean publisher, Hyun Sil
Moon Hwayonju, 2000, with a five year contract to publish
printings from Penguin USA. Quote from Believing Is Seeing
chapter 10, cited in The Columbia World of Quotations, editors,
Robert Andrews, Mary Biggs, Michael Deidel et al., Columbia
University Press, 1996, no. 55149.

The Architecture of Amnesia, artist Dennis Adams's exhibition
catalogue, Kent Fine Arts, Inc., 1990.
Essay selected as one of nine best catalogue essays of year (in
its category) by Arts Magazine and reprinted in Arts Magazine
International Directory of Exhibition Catalogues, vol. 65, no.
11, 1991-1992.

Critical Adjustments: David T. Hanson and Leone & Macdonald, artists' exhibition catalogue, The Bell Gallery, Brown University, Providence, 1996.

Hyun H. Chang, artist exhibition catalogue, Agbae Gallery, Kwangju, Korea and Hansun Gallery, Seoul, Korea, 1995.

General Idea's Test Pattern, artists exhibition catalogue, co-organized by the Wacoal Art Center and the Government of Ontario in conjunction with Art Metropole, Toronto, Spiral Gallery, Tokyo, (Japanese and English) 1988.

BOOK EDITOR AND CONTRIBUTOR:

Unpublished: Editor, Introduction, Postscript, Endurance: The Information, documentation of performance art exhibition presented at Exit Art, New York City, 1995 (working with contributors, developing postscript to update text, and in negotiations with a publisher). (Exhibition won an International Association of Art Critics Award).

CONTRIBUTOR, ARTIST CATALOGUES AND COLLECTIONS OF ESSAYS:

"An Interpretation/Translation of Muntadas's Projects," Muntadas: On Translation, Museum of Contemporary Art, Barcelona, Barcelona: MACB/Actar, 2002, 22-40.

"Dialogue with Papo Colo: Mary Anne Staniszewski and Jeanette Ingberman" Coloisms II, Carlo McCormick essay, New York: The Ideas Company, 2002, n.p.

Reprint from "The Avant-Garde, Popular Culture, and the Creation of the Mass Media," chapter of Believing Is Seeing (see above) in art history collection: Points of View: Critical Perspectives on Art History, editors John C. McEnroe and Deborah F. Pokinski, Prentice Hall, 2002, 204-206.

"First Person Singular: The Paintings of Deborah Kass," Deborah Kass: The Warhol Project, editor, Michael Plante, exhibition catalogue, Newcomb Art Gallery, Tulane University, March 1999, 23-35.

"The Family of Men: An Installation of Photographs by Barbara Pollack," The Family of Men, exhibition catalogue, Threadwaxing Space, New York, January 1999, 8-11.

"Muntadas's Between the Frames: The Forum," Muntadas: Between the Frames, catalogue for exhibition at capc Musée d'art contemporain, Bordeaux, (French) 1994, 27-33.

"Race Against Time," Adrian Piper: Pretend, artist book and exhibition catalogue, Exit Art and John Weber Gallery, 1990, n.p.

"Capital Pictures," Post Pop Art, editor, Paul Taylor, The MIT Press and Flash Art Books, 1989, 159-170.

"Catalogue Essay," Muntadas: Exhibition, artist exhibition catalogue, Exit Art, New York, 1987, n.p.

FEATURE ARTICLES AND COLUMNS: MAGAZINES, JOURNALS, AND ART PUBLICATIONS:

"New York Museums as Mirrors: Investment, Globalization, and Architecture," Harvard Design Magazine, no. 4, Fall 2002/Winter 2003, 16-25.

"Museum as Mirror: Installation, Investment, Globalization, Terrorism, Architecture." This is a Columbia University "Buell Lecture" see The Buell Center's web site, www.arch.columbia.edu/gsap/1078.

"From Beijing to Manhattan: A Report on the June 2000 Review of the Beijing Fourth World Conference on Women and a transformation in human rights and ICT networks," Convergence: The Journal of Research into New Media Technologies, vol. 6, no. 4, listed as Winter 2000/actually available January 2001, 93-112.

"Museum as Web Site, Archive as Muse," Convergence: The Journal of Research into New Media Technologies, vol. 6, no. 2, Summer 2000, 10-16.

"Postscript to the Next Century," LIKE Magazine (Australia), Winter 1999, 34-36. Editor requested a postscript for my book, Believing Is Seeing, for Like's "Millennial" issue.

"Charting of Course" analysis of Johannesburg and Kwangju Biennales," Artforum International, vol. 26, no. 1, September 1997, 79-80.

"Better Late," analysis of Venice Biennale, Artforum International, vol. 36, no. 9, May 1997, 65.

"Arts Audiences: Shifting Patterns," Front Page section, Art in America, vol. 84, no. 9, September 1996, 31.

"Museo de los Balseros at Franklin Furnace," ArtNet Magazine, April 2, 1996, www.artnet.com/mag/magazine/features/stan/stan4-2-96.html.

One of Twenty-five Responses comprising: "Questions of Feminism: 25 Responses," October 71, Winter 1995, 42-43. (Twenty-five artists, film-makers, historians, writers invited to give statements.)

"The Ideology of the Page," AIGA (American Institute of Graphic Arts) Journal of Graphic Design, vol. 13, no. 2, 1995, 22-23. A discussion of my design of Believing Is Seeing.

"Canonical Texts and Feminist Practice," published as "A Shot at the Canonical Text" which is not author's title, Second Annual National Graduate Seminar June 7 to 27, 1992, Photography Department, Tisch School of the Arts, New York University, 1993, 83-91.

"Sites of Criticism, A Symposium. Practices: The Problem of Division of Cultural Labor," Acme Journal vol. 1, no. 2, 1992, 59-67.

"For What It's Worth: Systems Analysis: Cartier, Warhol, and the Museum of Modern Art," (column) Arts Magazine vol. 65, no. 3, December 1990, 19-20.

"For What It's Worth: Canonical Texts," (column) Arts Magazine vol. 65, no. 1, September 1990, 13-14.

"Talk of the Trade: Stepping up the Pace," Art and Auction vol. 8, no. 1, July-August 1990, 48,50, 52.

"For What It's Worth: Party Politics at the Metropolitan Museum," (column) Arts Magazine, vol. 64, no. 8, April 1990, 13-14.

"For What It's Worth: The Spectacle at Image World," (column) Arts Magazine, vol. 64, no. 6, February 1990, 13-14.

"For What It's Worth: The Pizza Connection," (column) Arts Magazine, vol. 64, no. 3, November 1989. 17-18.

"Acting Up in the USA," Art & Text (international journal, published in Australia), 33, Winter 1989, 88-92.

"For What It's Worth: Invisible Art," (column) Arts Magazine, vol. 64, no. 3, November 1989, 25-26.

"For What It's Worth: Art Ads," (column) Arts Magazine, vol. 64, no. 2, October 1989, 29-30.

"Die-Hard Utopians," article on the Situationist International, Elle, vol. 5, no. 2, October 1989, 250-252.

"The New Collectors," American Photographer, vol. 23, no. 4, October 1989, 34-43.

"Photo Opportunities," Art & Auction, vol. 22, no. 2, September 1989, 20-21.

"The New Activism," Shift 5, vol. 3, no. 1, 1988, 8-11.

"El Racismo como hecho social," (column) Lapiz (published in Madrid, Spanish), 59, May 1989, 25.

"Nueva York: Warhol & Kiesler, dos exposiciones paralelas," (column) Lapiz, (published in Madrid, Spanish) 58, April 1989, 26-27.

"Neo-conservadores & neo-conceptuales," (column) Lapiz, (published in Madrid, Spanish) 57, March 1989, 26-27.

"El SIDA & activismo," (column) Lapiz (published in Madrid, Spanish) 56, February 1989, 18-19.

"Conceptual Art Supplement," introductory article "Conceptual Art," Flash Art, no. 143, November 1988, 87-97.

"Capital Pictures," File Magazine, Winter 1987-1988, n.p.

"If you're so successful, why do you feel like a fake," article examining Barbara Kruger's work, Eau de Cologne (Cologne, Germany) no. 2, Winter 1987-1988, 63-64.

"The Business of the Arts," Ricochet, vol. 1, no. 1, Fall 1987, 88-90.

"Shop Talk," article includes an interview with artist Barbara Kruger, Manhattan, inc., vol. 4, no. 5, May 1987, 172-173.

"State of the Art," American Photographer, vol. 17, no. 6, June 1987, 172-173.

"Where Photography is King," American Photographer, vol. 18, no. 6, June 1987, 18.

"The Museum and the Marketplace," Manhattan, inc., vol. 4, no. 4, April 1987, 174-177.

"City Lights," Manhattan, inc., vol. 4, no. 3, March 1987, article written in conjunction with proposal dealing with the homeless issue by artist Krzysztof Wodiczko, 151-158.

"Artiste Provocateur," Manhattan, inc., vol. 4, no. 1, January 1986, article written as a collaboration with artist Hans Haacke whose magazine project dealing with a corporation's activity in South Africa was printed as an element of the article, 147-155.

"The Photograph in the Gray Flannel Suit," Manhattan, inc., vol. 3, no. 5, May 1986, 159-161.

"Behind the Biennale," Manhattan, inc., vol. 3, no. 7, July 1986, 125-126.

"Art, inc.," Manhattan, inc., vol. 3, no. 5, May 1985, 115-116.

"Pop's Public Relations," Art & Text (international journal, published in Australia) 19, October-December 1985, 82-87.

"Fixing Prices," Manhattan, inc., vol. 2, no. 12, December 1985, 145-149.

SHORT ARTICLES, EXHIBITION PREVIEW COLUMNS, EXHIBITION REVIEWS, AND INTERVIEWS:

"Exhibition Preview: Fifth International Istanbul Biennial, Lygia Clark: Fundacio Antoni Tapies," Artforum International, vol. 26, no. 1, September 1987, 68 and 77.

"Exhibition Preview: Objects of Desire: The Modern Still Life, Laurie Simmons: The Music of Regret, Mona Hatoum, Diana Thater: Orchids in the Land of Technology," Artforum International, vol. 36, no. 9, May 1997, 61-62.

"Exhibition Preview: Winter/Spring '97: Eugenio Dittborn: Remota Airmail Paintings, Picasso: The Early Years, 1892-1906, Performance Anxiety, Fatto in Italia: Contemporary Art from Italy," Artforum International, January 1997, vol. 35, no. 5, 1997, 9-14.

"False Porno Alarm," Art World section, Art in America, vol. 84, no. 4, April 1996, 134.

"Border Art in San Diego: Interview with David Avalos, Louis Hock, Elizabeth Sisco, Debra Small," Art & Text (international journal, published in Australia) 35, Summer 1990, 45-51.

"Jenny Holzer and Frank Lloyd Wright at the Guggenheim," Art & Text (international journal, published in Australia) 36, May 1990, 126-127.

"Piper Pipes Up," article about artist Adrian Piper, Elle vol. 5, no. 7, March 1990, 92.

"Dressed for Success: Clegg & Guttman at the Musée d'art contemporain de Bordeaux," Afterimage, vol. 17, no. 2, September 1989, 24-25.

"Mary Anne Staniszewski with General Idea," Shift 6, vol. 6, no. 2, September 1989, 13-19.

Interviews: "Conceptual Questionnaire," response to interview questions by Michael Baldwin, 105-106; "Mel Ramsden Interview," 106-107; "Jenny Holzer," 112; "Jeff Koons," 113; "Mary Kelly," 114; "Alfredo Jaar," 116-117; (Conceptual Art Supplement) Flash Art, no. 143, November 1988.

"Museum and Gallery Talk: interviews," Flash Art News Supplement in Flash Art, no. 142, October 1988.

"Art and Advertising," Flash Art, no. 141, Summer 1988, 91-95.

"Museum Talk: interviews," Supplement in Flash Art, no. 141, Summer 1988.

"Downtown Uptown," short piece on a New York gallery, HG: House & Garden, vol. 160, no. 6, June 1988, 27.

"Starn-Struck," short piece on photographers Doug and Mike Starn, Vanity Fair, vol. 51, no. 1, January 1988, 36.

"James Rosenquist Interview," Bomb, no. 21, Fall 1987, 24-29.

"Dry Sherrie," short piece about artist Sherrie Levine, Vanity Fair vol. 50, no. 9, September 1987, 182.

"Gallery Guide" (column) Manhattan, Inc.:
"Self-Assertion," vol. 4., no. 5, May 1987, 176-177;
"Before and After," vol. 4, no. 3, March 1987, 162-163;
"Home Style," vol. 4, no. 2, February 1987, 141; "Smart Set,"
vol. 4., no. 1, January 1987, 159-160; "Social Studies," vol. 3,
no. 12, December 1986, 194; "Abstract, Stacks, Facts," vol. 3,
no. 11, November 1986, 216; "Variations on a Thing," vol. 3, no.
10, October 1986, 188; "Commercial Breaks," vol. 3, no. 9,
September 1986, 198-199; "Art and About," vol. 3, no. 8, August
1986, 145; "In Retrospect," vol. 3, no. 7, July 1986, 126-127;
"Hot Commodities," vol. 3, no. 6, June 1986, 158-159; "May Eye,"
vol. 3, no. 5, May 1986, 164; "Halley's Comets," vol. 3, no. 4,
April 1986, 158-159; "Rediscoveries," vol. 3, no. 3, March 1986,
163-165; "Word Associations," vol. 3, no. 2, February 1986, 138-
139.

"Advertising America," Manhattan, Inc., vol. 3, no. 1, January
1986, 147.

"Gallery Guide," (column) Manhattan Inc:
"Documentary Evidence," vol. 3, no. 1, January 1986, 150-151;
"Appropriate, Appropriated, and Apropos," vol. 2, no. 11,
November 1985, 186-187; "Art and Commerce Around Town This
Month," vol. 2, no. 10, October 1985, 158-159; "For Sale:
Genuine Fine-Art Reproductions," vol. 2, no. 9, September 1985,
153; "Gallery Guide," vol. 2, no. 8, August 1985, 130-131; vol.
2, no. 6, June 1985, 135; vol. 2, no. 5, May 1985, 136-137; vol.
2, no. 4, April 1985, 116-117; vol. 2, no. 3, March 1985, 118-
119; vol. 2, no. 2, February 1985, 125-126; vol. 2, no. 1,
January 1985, 101-102; vol. 1, no. 4, December 1984, 115-116;
vol. 1, no. 3, November 1984, 107-108.

"New York Reviews," Art News:
"Keith Martin," Art News, vol. 80, no. 5, May 1981, 204; "Al
Held, Duane Michals, and Melanie Greene," Art News, vol. 80, no.
4, April 1981, 191-193; "Lois Lane, D. Jack Solomon, Fashion
Moda, Group Drawing Show, and Kathleen Ferguson," vol. 80, no. 3,
March 1981, 230-232; "Jonathan Borofsky, Mary Faulconer and
Gloria Garfinkel, and John Obuck," vol. 80, no. 2, February 1981,
212-222; "Ann Norton and Tadaaki Kuwayama and Rikuro Okamoto,"
vol. 80, no. 1, January 1981, 171-176; "Brice Marden, Kenneth
Price, Irving Penn, Harry Callahan, Tom Nonn, and Katherine
Porter," vol. 79, no. 10, December 1980, 190-193; "Robert Wilson,
from a Theatre of Images, Marianne Edwards, Likely Stories, John
Heartfield, James Surls and Hollis Sigler," vol. 79, no. 9,
November 1980, 214-215, 220; "David Hare, Ralph Humphrey, Art on
the Beach, The Times Square Show, Hamish Fulton, and Sitesights,"
vol. 79, no. 8, October 1980, 211-215; "Howardina Pindell and
Acconci, Morris, Oppenheim," vol. 79, no. 7, September 1980, 248-
249; "Lee Friedlander, Nassos Daphnis, Nancy Goldring, and John
Wesley," vol. 79, no. 6, Summer 1980, 229-233; "Pinchas Cohen
Gan, Visual Diaries, Joe Zucker, Jan Groover, and First Person
Singular: Recent Self-Portraiture," vol. 79, no. 5, May 1980,
181-182.

PROJECTS

RADIO DOCUMENTARY:

Commentator, Eye of the Beholder (documentary dealing with contemporary and modern art), broadcaster, Barbara Nichols, Canadian Broadcasting Company, 1998.

GROUP EXHIBITION:

Exhibition project, created video interviews of Rensselaer students discussing issues of the mass media and the "digital revolution" for Transmissions, an exhibition for which writers and curators produced "video-vérité" tapes dealing with how they acquire information, Exit Art/The First World, New York City, May through July 1998.

DOCUMENTARY VIDEO:

Commentator, "General Idea, Fin de Siécle, Koury Wingate Gallery, March 3 to 24, 1990, New York, Art Today, Arts Video News Service, New York, 1990.

COLLABORATIVE PUBLIC ARTS PROJECT:

The Health Insurance Industry and AIDS, wrote pamphlet component of poster project created with artist collaborative, Group Material, sponsored by Real Art Ways, Hartford, Connecticut, 1990. Text was an analysis of health insurance situation in U.S.

PRODUCED/EDITED ART MAGAZINE PROJECT:

"Guest Editor." "Conceptual Art Supplement," Flash Art, no. 143, November 1988. Created/produced a supplement within an art magazine in collaboration with approximately twenty artists, see articles and interviews sections.

COLLABORATIVE ARTIST/MAGAZINE PROJECT:

Collaboration with artist Hans Haacke whose Manhattan, Inc. magazine project was printed as an element of article, January 1986, see articles section.

LECTURES:

"Pop Art," Katonah Museum, March 26, 2003

"New York and the Growth of Museums in the 20th Century," panel presentation, Christies, New York, February 3, 2003.

"The Power of Display in the Latin American Exhibitions at the Museum of Modern Art," Session: Politics of Display, Traveling/Collecting/Exhibiting: The Museum of Modern Art and Latin America Symposium, Museum of Modern Art, October 30, 2002

"A History of Installation Design," Center for Curatorial Studies, Bard College, March 18, 2002

"Architecture and Museum Discourse: A transdisciplinary museum? The Domus museum (size is not a problem," panel presentation, ARCO '02, Madrid, February 14, 2002.

"Museum as Mirror: Installation, Investment, Globalization, Architecture," Buell Center Lecture, Columbia University, November 16, 2001. Text of lecture will be posted on line: www.arch.columbia.edu/gsap/1078.

Internet/Discussion/Lunch, NYC and streamed on Internet: "Go Home: Women who move too much: Relocating culture, reproducing home," organized by artists Danica Dakic and Sandra Sterle, October 14, 2001. www.project-go-home.com (11/23/01). I will contribute a forthcoming statement to be posted on line as part of this project.

"Believing Is Seeing: Art and Everyday Life," John Landrum Bryant Lecture/Performance Series, Graduate School of Education, Harvard University, October 12, 2000. Documented in [John Landrum Bryant Lecture/Performance Series Gift Tributes 2000-2001](#), Arts in Education Program, Harvard Graduate School of Education, 2001, 14-17.

"View Point 2000: Critical Mass," lecture and several days of seminars, University of Texas, Austin, November 9 to 11, 2000. This was ten year anniversary gathering of all the critics invited to participate in the annual View Point lectures. (Two critics with differing perspectives are invited annually.)

"Believing Is Seeing: Art and Everything Else," and also student studio crits, Southern Illinois University, Carbondale, November 6, 2000.

"The Power of Display: Creating Exhibitions and Viewing Subjects," One of lecturers in weekend conference: [Diversity of Purpose: Meeting the Challenges in the Display of Fine and Decorative Arts](#), New York University, June 10, 2000.

"Museum as Frame," Christies's Graduate Program in Connoisseurship and the Art Market, New York, May 17, 2000.

"Believing Is Seeing," Sage Colleges, Albany, March 23, 2000.

"Archive as Muse: Some questions and ironies regarding the Museum of Modern Art, the history of installation, and multimedia exhibitions and projects," panel presentation, [The Achives of the Avant-garde \(Archiving the Non-Archival\) Part 1](#), College Art Association Conference, New York, February 24, 2000.

"Exhibitions and the Critical Eye," [Perspectives on Modern Art History: Identities, Institutions, and Images](#), Alumni Symposium, Ph.D. Program in Art History, The Graduate School and University Center of The City University of New York, February 23, 2000. (Alumni and students voted for Art History alumni they were most interested in hearing speak. This was the first such event for the department.)

"Believing Is Seeing," Queens College, City University of New York, May 1999.

"Museum Exhibitions," Museum of the City of New York, May 1999.

"Installation Design/Installation Art: The Museum of Modern Art and the Power of Display," Architecture Department, Princeton University, April 1999.

"Installation Design/Installation Art: The Museum of Modern Art and the Power of Display" and also student studio crits, Vermont College of Norwich University, February 1998.

"Black and White: Issues of the Political Unconscious," Viewpoint Lecture held in conjunction with a half-day seminar and also student studio crits, University of Texas, Austin, April 1998.

"Contemporary Artists' Projects: Urban, Rural, the Social Landscape, and the Political Unconscious," Viewpoint Lecture held in conjunction with a half-day seminar and also student studio crits, University of Texas, Austin, March 1998.

"A Case of Amnesia: The Art of Exhibition Installations at the Museum of Modern Art," Viewpoint Lecture held in conjunction with a half-day seminar and also student studio crits, University of Texas, Austin, February 1998.

"Creating Believing Is Seeing: Creating the Culture of Art," Adelphi University, Spring 1997.

"The Forgotten Art of Display, A Case Study: The Museum of Modern Art's 1941 Indian Art of the U.S. and Alaska," panel presentation, College Art Association 85th Annual Conference, New York, February 1997.

"A Case of Amnesia: The Art of Exhibition Installations at the Museum of Modern Art," Bard Center for Curatorial Studies, Fall 1996.

"Museo de los Balseros," panel presentation, Franklin Furnace, New York, Spring 1996.

"Public Sites and the Political Unconscious," University of Virginia, Spring 1995.

"Believing Is Seeing: Creating the Culture of Art," Architecture Department, Princeton University, Spring 1995.

"Installation Design and the Museum of Modern Art," Rhode Island School of Design, Spring 1995.

"Sense and Non-Sense," Rhode Island School of Design, Spring 1993.

"Practices: The Problem of the Division of Cultural Labor," panel presentation, Sites of Criticism Symposium, The New Museum, New York, Spring 1992.

"Canonical Texts and Feminist Practice," American Photography Institute, National Graduate Seminar, Tisch School of the Arts, New York University, Spring 1992.

Evaluation Panelist, Program for Art on Film, organized by The Metropolitan Museum of Art and The J. Paul Getty Trust, The Metropolitan Museum of Art, Spring 1992.

"Canonical Texts at Rhode Island School of Design," Fin-de-Siècle Faculty Symposium, Rhode Island School of Design, October 1990.

"The Museum of Modern Art's Early Exhibition History," Graduate School of Design, Harvard University, Fall 1987.

"Critical Issues of Contemporary Art," Rhode Island School of Design," Spring 1987.

"The Society of the Spectacle: The Equitable Building," Mellon Seminar Lecture, Rhode Island School of Design, Spring 1986.

"Contemporary Art," University of Rhode Island, Spring 1986.

TEACHING POSITIONS:

July 2002 to Present: Associate Professor, Arts Department, Rensselaer. Electronic Arts History and Critical Theory.

Fall 1997 to Spring 2002: Assistant Professor, Arts Department, Rensselaer. Electronic Arts History and Critical Theory

Fall 1996 to Spring 1997: Program Supervisor and Adjunct Instructor, Master's Program in Art History and Museum Studies, City University of New York (Temporary replacement of Director of Museum Studies Program who was on one year sabbatical)

Spring 1997: Adjunct Instructor, Parsons School of Design, Liberal Studies

Fall 1985 to Fall 1996: Adjunct Instructor, Graduate Studies and Fine Arts Departments, Rhode Island School of Design. Although an adjunct position, for the majority of years was the faculty member responsible for art history and critical theory for Graduate MFA Program. Also taught the Senior Seminar in the Sculpture Department.

Fall 1992 and Spring 1993: Adjunct Instructor, New York University/International Center of Photography

Fall 1992 and Spring 1993: Adjunct Instructor, New York University/International Center of Photography

Fall 1984, Spring 1985, Fall 1986, and Spring 1987: Adjunct Instructor, Liberal Studies, Parsons School of Design

Fall 1982, Summer 1983, Fall 1983, and Spring 1986: Adjunct Instructor, Art Department, Queens College, City University of New York

Fall 1983 and Fall 1984: Adjunct Instructor, Art Department, Brooklyn College, City University of New York

Spring 1984: Adjunct Instructor, School of Arts and Sciences, Kean College

Summer 1984: Adjunct Instructor, Continuing Education, Fordham University

Spring 1983: Adjunct Instructor, Art and Art History Department, Adelphi University

Fall 1983 and Spring 1984: Adjunct Instructor, School of Visual Arts

Spring 1982: Teaching Assistant, Art History Department, Hunter College, City University of New York

CURATING AND EXHIBITION CONSULTING:

Spring and Fall 2000: Consultant to public programming, The Body and the East: From the 1960s to the Present, Exit Art/The First World, January 20 to March 10, 2001

Juror, "Art Is," Fulton Street Gallery, Troy, December 1, 2000 to January 6, 2001

Spring 2000: Consultant/Editor for artist Kathleen Ruiz's exhibition, Bang, Bang, Your Not Dead, Woodstock Artists Association, July 29 to October 16, 2000

Spring and Fall 1999: Consultant to "The End" (A history of Exit Art cultural space), Exit Art/The First World, January 29 to April 1, 2000

Fall 1999: Consultant to forthcoming exhibition, Editorial advisement of NEH grant, Exit Art/The First World: History of Avant-garde Theater

February 1998: Consultant/Panelist for Whitney Museum of American Art exhibition: The American Century II, September 26 to February 2, 2000, close session advisement/discussion for the 1960s section of show

Fall 1980: Exhibition Coordinator, Grand Central Show, Site-specific exhibition, Grand Central Station, New York

Fall 1978 to Spring 1979: Curatorial Research Assistant, Whitney Museum of American Art

EDITORIAL POSITIONS AND JOURNAL/MAGAZINE

AFFILIATIONS:

Fall 1989 to Spring 1992: U.S. Editor and Editorial Correspondent, Art & Text (international art and culture journal, published in Australia)

October 1989 to December 1990: Columnist, Arts Magazine, "For What It's Worth," Commentaries on Contemporary Culture and Art World

Winter to Spring 1989: Columnist, Lapiz (international art and culture magazine, published in Madrid, Spanish), Commentaries on U.S. Art and Culture

Summer/Fall 1988: Guest Editor, Conceptual Art Supplement, Flash Art Magazine (international art magazine, published in Italy)

1986 to 1987: Contributing Editor, Manhattan, Inc. Articles on Corporations, Culture, and the Business and Art Worlds

1984 to 1987: Columnist, Gallery Guide, Manhattan, inc.

Fall 1979: Assistant Editor, New York Arts Journal

PROFESSIONAL, COMMUNITY, ACTIVIST AFFILIATIONS:

Board of Directors, Exit Art/The First World, cultural center, New York City, from approximately 1994 to the present

Member, College Art Association, 1995 to c. 2000

Founding member, Women's Health Action Mobilization, 1989 to c. 1993

Founding Member, Coalition for a Just Supreme Court, c. 1990 to 1991

National Organization for Women, c. 1990 to 1991

Reproductive Rights Coalition, 1989

GRANTS, FELLOWSHIPS:

AWARDED:

Winter 1989 to Spring 1990: Program Dissertation Fellowship, Graduate School and University Center, C.U.N.Y.

Summer 1988: Faculty Development Grant, Rhode Island School of Design

Fall 1982 to Spring 1983: University Fellowship, Graduate School and University Center, C.U.N.Y.

Fall 1981 to Spring 1982: University Fellowship, Graduate School and University Center, C.U.N.Y.

Fall 1980 to Spring 1981: University Fellowship, Graduate School and University Center, C.U.N.Y.

